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Sketches of Artists.



MR. E. G. WOODWARD.

Mr. E. G. Woodward is one of many well-known musicians bearing that name. He was born at Gloucester, and was a boy chorister at the Cathedral from 1847 to 1851. It was during this period, in 1850 to be exact, that he sang in the double-quartet when "Elijah" was given at the Gloucester Festival. The principal soloists upon that occasion were Madame Sontag, Miss Dolby, Messrs. Charles Lockey, Sims Reeves and Herr Formes. In 1852 he went to Cheltenham to study for seven years; and, at the expiration of that time, became leader of the Cheltenham and

Gloucester Concerts—a position he still occupies. He has also been leader of the Cheltenham Festival Society's Concerts and Festivals ever since the foundation in 1870, and he is conductor of the Gloucester Instrumental Society. It will thus be seen that Mr. Woodward is a hard-working and valuable member of the musical profession, and is another instance of many of our best musicians commencing a musical career in the choir of one of our beautiful cathedrals. Mr. Woodward is a member of the Incorporated Society of Musicians, and P.P.G.O. of Gloucestershire.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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THE INCORPORATED SOCIETY OF MUSICIANS.

THE Thirteenth Annual Conference of the Incorporated Society of Musicians, held in London last month, brought together musicians from all parts of the United Kingdom.

The attendance was small, looking to the fact that the membership roll contains nearly 2,000 names, but it was a very representative body. The Hotel Cecil was the head-quarters of the Conference, and about 300 members were accommodated during the week at that large and magnificent establishment.

The social character of a Conference of Musicians is a leading feature. It enables many old friends and fellow students, old masters and former pupils, to meet and exchange views on matters of personal interest as well as for the general welfare of the musical profession. The opening meeting was held at the Mansion House, when the Lord Mayor took the chair for a short time, and welcomed the Society with a few words. Sir John Stainer's address was full of strong and suggestive points connected with the present state of music and the musical profession. It would have been difficult to have found any other member of the musical profession so able to deal with the subject dwelt upon. We give an abridged report of Sir John's excellent address in another part of our magazine. There was no discussion at the close; we venture to say, if there had been, very interesting and grave experiences would have been unfolded. The papers read during the week were thoughtful and scholarly, and afforded much pleasure to all present.

At the Annual Meeting (for members only) animated discussions took place on matters of importance for the welfare of the Society. Much remains to be done to advance the interests of the musical profession. The aims of the Incorporated Society of Musicians are very praiseworthy, but its movements are slow and sometimes discouraging.

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LENT HALF TERM commences Thursday, February 1st.
Entrance Examination Monday, February 14th, at 2 p.m.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, *Secretary.***February.***Births and Deaths of Celebrated Musicians.**DATE.*

1.—Sir W. Sterndale-Bennett (d. 1875). One of England's best musicians. Composer of "The May Queen," oratorio "The Woman of Samaria," and many piano and instrumental works. He was principal of the Royal Academy of Music.

2.—Palestrina, G. P. (d. 1594). Born near Rome in 1524. One of the greatest Italian composers of church music.

3.—Mendelssohn-Bartholdy, Felix (b. 1809, at Hamburg). A wonderful organist, pianist, and composer. "The Elijah" is his most popular oratorio.

4.—Costa, Sir Michael (b. 1807, at Naples). Composer of "Eli," "Naaman" and operas. Great conductor.

5.—Logier, Jean B. (b. 1780, at Kaiserslautern). A celebrated theorist and pianist.

Dussek, Johann L. (b. 1761 at Czaslav). A celebrated pianist and composer.

10.—Nares, James, Mus. Doc. (d. 1783, at Westminster). A celebrated organist and composer of church music.

Parratt, Sir Walter, Mus. Doc. (b. at Huddersfield, 1841). Organist of St. George's Chapel, Windsor. Knighted in 1892.

13.—Wagner, W. Richard (d. 1883 at Venice). A great dramatic composer.

15.—Fesca, F. Ernst (b. 1789 at Magdeberg). Great violinist and composer.

16.—Tartini Giuseppe (d. 1770, at Padua). A famous violinist and composer.

18.—Rink (or Rinck), (b. 1770 at Elgersberg). A celebrated organist and composer of the "Practical Organ School."

Paganini, Nicolo (b. 1782). It is also stated he was born at Genoa, Oct. 27th). Renowned violin virtuoso and composer.

23.—Handel, George Frederick (b. 1685, at Halle).

27.—Parry, C. Hubert, Mus. Doc. (b. 1848, at Bournemouth). Director of the Royal College of Music. Celebrated composer and author of many musical works. Composer of "Job," "Judith," &c.

28.—Santley, Charles (b. 1832, at Liverpool). A celebrated baritone singer, at the present time one of England's most popular artists.

Editorial.

With this number of *The Minim* we give as a supplement a portrait of Edvard Grieg, the eminent composer and pianist. Next month we shall give a new vocal composition, and portraits of popular musicians.

Gold Dust.

Coleridge remarks that "human experience, like the stern-lights of a ship at sea, illumines only the path which we have passed over." Experience alone can make one a musician.

—:o:—

Cultivate your talents to the utmost. "Alas for him who is gone and hath done no good work!" says a Persian writer. "The trumpet of march has sounded and his load was not bound on."

—:o:—

Do not busy yourselves in others concerns, nor entangle yourself in the affairs of the great.

—:o:—

"Be patient if thou wouldest thy ends accomplish," says Bharavi; "for like patience is there no appliance effective of success, producing certainly abundant fruit of actions, never damped by failure, conquering all impediments."

—:o:—

Praise not the day till night comes.

—:o:—

Unlettered men are not always the most ignorant, nor learned men always wise.

—:o:—

Prayer should be the key of the day and the lock of the night.

—:o:—

Keep good company and be one of the number.

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EXAMINATION for "Associate" of the R.C.M.,
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HALF TERM begins February 17th.

The DOVE SCHOLARSHIP for Violoncello will
be competed for in March.

Syllabus and Official Entry Forms may be obtained
at the College.

FRANK POWELL, *Registrar*.

Edvard Hagerup Grieg.

Dr. Edvard Hagerup Grieg was born June 15th, 1843, at Bergen (Norway). He received at an early age his first musical instruction from his mother, who was a gifted pianist. In 1858, on the advice of Ole Bull, the violinist, he was sent to Leipzig Conservatorium, where he became the pupil of Moscheles, Richter, Reinecke, and others. In 1863 he went to Copenhagen to continue his studies under Gade, who, together with E. Hartman, exercised a just influence over the development of his talent as a composer. A short but momentous meeting with Rikard Nordraak, a young and gifted Norwegian tone-poet, who died shortly afterwards, proved of decisive consequence.

Grieg declares, "The scales fell from my eyes. It was from him that I first learnt the feelings and melodies of the people of the North and my own true nature. We conspired against the effeminate Scandinavianism of Gade-cum-Mendelssohn, and enthusiastically struck out the new path which we of the true Northern school are now treading."

In 1867 he founded a choral society at Christiania, which he conducted until 1880. In 1865 and 1870 he visited Italy, and he met Liszt in Rome; he also visited Germany several times, particularly Leipzig, where he produced several compositions; and he played the pianoforte Concerto (Op. 16) at a Gewandhaus concert in 1879. Since that time he has resided mostly at Bergen.

Grieg believes he has become more cosmopolitan, a fact which he attributes to his European travels. Grieg, by the way, has been claimed by the Scotch, and a by no means remote ancestor was, it is said, a native of Scotland.

Grieg's vigorous protest against being considered as a "Scandinavian" composer, is no doubt largely due to a patriotic feeling against the Germanism of his old master, Gade, one of the teachers, by the way, of the Princess of Wales.

Grieg has a most charming personality. He lives in a beautiful house on the shore of a typical Norwegian Fjord. He himself superintended the building of it, the laying out of the grounds, &c., and the consequence is that it is an almost ideal spot for a composer. He has a little house built away from everyone in his grounds, where he composes. It is fitted up with everything he loves best; the scores of Wagner, a little piano, his favourite books, &c., &c., Grieg's music expresses in a wonderful degree the spirit of Norway. He seems to have caught the very soul of his country, and to have in some magic way turned it into music. Once when driving through the country with a friend he remarked how pretty the scenery that lay about was. It is "smiling" here, but farther on it is "earnest," and still further on it becomes "grandiose" in its awe-inspiring beauty. And this is so with his music. At times it is "smiling," but it quickly changes to "earnest" and "grandiose."

He has for some years past suffered more or less from ill-health. The cold seems to affect him, and indeed it was to the chill which he caught soon after his arrival in London last autumn that we are indebted for the pleasure of hearing Madame Grieg, who had not intended to visit England, but was telegraphed for from Christiania, when her husband's malady became acute. Although in his youth inured to the cold of the far North, Grieg can now stand a good deal of warmth. Even during his recent visit in England he amused his friends with a tale of the astonishment of the housekeeper at a provincial hotel, when she found her guest was not satisfied until sixteen blankets had been piled upon his bed. Dr. Grieg now spends most of his winters in mid-Europe, earning a good deal of money by conducting concerts and playing at recitals. Thus he avoids the drudgery of his younger days, the tedious lesson-giving week after week for ten months of the year, until the happy time arrived for flight to Bergen or to Hardanger Fjord, for holiday-making and original composition. Now he has given up teaching altogether, and lives during the summer chiefly on a small estate about ten miles from Bergen. His love for the scenery of his native land is, however, as great as ever, and he speaks enthusiastically of the blue lakes, and rocks and forests of Norway.

Grieg's pianoforte recitals given recently in London and a few provincial towns were a great

success. Large audiences were attracted on all occasions. The music performed consisted entirely of his own compositions. His orchestral suite *Peer Gynt* (Op. 46, No. 1) is one of the best known orchestral works in England. His pianoforte works and songs are popular. Peters' "Grieg Albums" contain good specimens of his varied styles. Dr. Grieg left England in December, and it is impossible to say when he will visit us again. He will spend some time in Amsterdam and Copenhagen, and afterwards several towns in Germany will be visited, returning to his home near Bergen in April.

Words for Music.

A SAIL.

I dreamt that I was sailing
Across the seas with you,
That Love was all the cargo,
And we were all the crew,
Behind us lay the shadows,
Beyond I would not see,
The world of love within your eyes
It was enough for me.

The white winged clouds were racing
Across the summer sky,
But ah! my heart beat faster
Than ever cloud could fly,
The rippling waves we parted
Sang low, in tuneful glee,
But all the music that I heard
Was when you spoke to me.

If life was only loving,
If dreams like this could be,
My ears might hear such music,
My eyes such radiance see,
But oh! to wake at morning
And find the gladness flown,
The wide, wide sea between us both,
And you a sail alone.

[COPRIGHT.]

FLORENCE HOARE.

Music and Long Life.

If you go drudging on week after week and year after year at the same kind of work, and get into the habit of doing it mechanically, using always the same set of nerves, muscles, and senses, you are sure to break down and grow old sooner than others who have more interesting and varied occupations.

Clergymen, bookkeepers, cashiers, teachers of one particular subject, very often break down early; whilst farmers, inventors, engineers, prospectors, scientists, and, above all, musicians, live

and retain all their working power to great ages. The fact that music particularly gives long life to its followers is easily proved.

John Sebastian Bach, called "the Father of Modern Music," worked up to the end of his seventy years of life. His four sons, all famous musicians, lived to sixty and over, William being seventy-four at the time of his death, and Carl the same age.

Cherubini, the famous writer of Church music, was eighty-three when he died; Haydn seventy-seven, and after he was seventy produced work which the best critics declare as fine as anything he ever did. Haydn, too, was one of the hardest workers that ever lived, and left behind him the astonishing total of over 500 different oratorios, symphonies, and other pieces of music. Verdi, almost the most famous of living composers, was born in 1813.

Incorporated Society of Musicians.

SIR J. STAINER'S ADDRESS.

The thirteenth annual conference of the Incorporated Society of Musicians was opened January 4th, at the Mansion House. The Lord Mayor welcomed the gathering, adding that music was as essential to our lives as food and books. His lordship then left the hall amid cheers.

Sir John Stainer succeeded him in the chair.

The general secretary (Mr. Edward Chadfield) read the annual report, which set forth that last year would be memorable in the annals of the society owing to the establishment of an orphanage for the children of musicians. (Cheers.) The orphanage was now able to receive twelve girls, and would, it was hoped, soon be able to take twelve boys also.

The Chairman, in his opening address, said the remarkable spread of music in Great Britain during the last thirty-five years was so constantly boasted of that we were all rather tired of it; and he felt bound to say that it was not altogether a matter of such benefit to the country as was usually supposed. The artist with the highest ideals need not be ashamed of getting his livelihood by art, and the young love-sick musician, who proposed to lead his young bride to the altar, was a wise man if he recalled the words of the poet—

" Lips though rosy
Must be fed."

(Laughter.) But when the commercial side of an art tempted into the ranks of its votaries men or women without general education and thoroughly inartistic, and who had solely an eye to profit, it

behooved people to face a great source of danger to the future educational welfare of the country. One class of candidates for examination consisted of men and women (chiefly young) who were already earning their living by some other work, at the desk or behind the counter. These persons, not being recognised professionals, were forced to get some sort of certificate or diploma; in consequence, they were often not over particular as to the merits of the certificate itself. The Chairman knew he should be charged with reviving the old feud of "professional versus amateur," but he was not so silly. And, moreover, he was sure he was speaking the mind of all his hearers when he said that their most trustworthy patrons belonged to the best type of legitimate amateurs, and that probably their closest personal friends were chiefly found amongst them. By a good type of amateur he meant men or women who added proficiency in some branch of music to sound general education, and who derived their income from some other source than music. What a wide gulf there was between such desirable members of a community as these and those weak-kneed dabblers who were generously prepared for a small fee to undertake to teach what they themselves had not mastered! (Hear, hear.) Ought there not to be some representative body with statutory power of licensing teachers after duly testing their qualifications? (Hear, hear.) If amateurs wanted to become paid teachers, let them pass through the same training and ordeals as professionals. (Cheers.) Scores of them had already done so, and teachers met them with friendly hand as co-workers; but the tests should be of universal application before they could even hope to suppress the vast amount of worthless instruction now given. And if any remedy could be found the sooner it was applied the better, for the mischief was rapidly spreading, and bringing others in its train. Another great evil was this—men with a keen eye to business had discovered how profitable it was to dispense certificates; so instead of having a few examining bodies of recognised position and probity, we found a large number of institutions and limited companies competing amongst themselves for the profitable business of holding examinations in our towns, and we found them appointing agents and representatives all over the country to assist in their unseemly scramble. Now, without offering any opinion as to the merits or motives of any of these examining bodies, one fault they all had. They were responsible to nobody. He did not care how excellent the men themselves might be; such a state of things ought not to exist. (Cheers.) But it would not be a long time before this matter could be dealt with. The first step towards it would be to obtain for the next generation of musicians the power of presenting themselves

before an accredited statutable board in order to demand a guarantee of their abilities to teach. There need be no compulsion; for as soon as it became evident that teachers holding a State certificate could obtain more pupils than those who did not hold one, the mere commercial value of the qualification would soon make it eagerly sought after, and it would become a practical necessity for all who wanted to make a good professional position. (Cheers.)

A vote of thanks to Sir John Stainer for his address having been passed, that gentleman, pleading a cold, departed, resigning the chair to Mr. W. H. Cummings, Principal of the Guildhall School of Music. Then it was resolved that Plymouth should be the place of meeting for the conference twelve months hence.

In the afternoon the Conference transferred itself to the grand hall at the Hotel Cecil, Mr. Cummings in the chair.

Mr. Joseph Seymour (Dublin), read a paper on "The Irish Feis Ceoil."

The evening was devoted to musical performances in the same hall.

The programme was very much too long, and as it contained nothing very extraordinary it became tedious to many present long before its close.

On Wednesday morning there was a large attendance; Dr. C. Swinnerton Heap (Birmingham) took the chair, and congratulated the society not only on its progress, but on the growth of a more healthy musical taste among the people, and on the wider recognition of the claims of musicians in social life.

Dr. Frank J. Sawyer (Brighton), giving an address on "The tonic basis of all music," remarked that possibly some of his hearers thought the word "tonic" could only relate to tonic sol-fa notation. They were greatly mistaken. It applied to instrumental as well as vocal music, though many players never knew it. It was easy to see why the tonic sol-fa notation was popular scholastically; it could be taught by the most unmusical teacher. (Laughter.) Dr. Sawyer advocated a combination by which the staff notation would be read on a tonic basis. (Cheers.)

Several members took part in an animated discussion.

The afternoon was spent by members and their friends in visiting the pianoforte factory of Messrs. John Broadwood & Sons, the organ works of Messrs. W. Hill & Son, and Messrs. H. Willis & Son, and St. George's Church, Hanover-square, where the organ, restored since the fire, contains Mr. Hope-Jones's latest improvements.

Thursday morning opened with a service at the Savoy Chapel, conducted by the Rev. P.

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Wyatt. Then the Grand Hall of the Hotel Cecil was again the scene of a large gathering.—Dr. Henry Hiles (Manchester), who took the chair, remarked that Bach's Forty-eight Fugues, the first subject for consideration, formed one of the most revered volumes of music's sacred literature. It was said that Bach wrote them for the instruction of his children. He had a large family in the flesh, but a larger in the spirit, one that had descended to the present day. (Cheers.)

Dr. F. Iliffe (Oxford) read the paper on the subject, remarking that when Bach composed the monumental Forty-eight Fugues his object was, first, to prove that the system of equal temperament was not only possible, but most desirable; and, second, to provide his children and pupils with a large variety of pieces worthy of study. His conception of a fugue was far higher and nobler than that of any of his predecessors. The fugue, which he loved most of all forms, was to him a perfect organism. The best efforts of his life were given to it. His Forty-eight scarcely contained two of quite the same pattern. What was their special charm? Was the framework different from that of other fugues? Dr. Iliffe thought not. Were the various organs which vivified and supported this framework more electrical than others? He held that they were. That there was real music in these fugues had been denied on the ground that they contained too much calculation. He was inclined to reply "Bosh!" but preferred to recommend objectors to listen to No. 21. To exhaust Bach's music was impossible. "Good sound sense with grace combined is the true point of the great master's mind." (Cheers.)

Dr. Prout held with Dr. Iliffe that Bach, like Shakespeare and the Bible, was inexhaustible.

A vote of thanks to Dr. Iliffe, moved by Dr. Frost, seconded by Dr. Hopkins, ended the morning's business.

In the afternoon a paper was read by Mr. George Langley (Eastbourne), whose subject was "Wagner's Musical Expression of Human Emotions." A choir illustrated his remarks.

A brief discussion followed, and then the lecturer and choir were thanked by acclamation. The evening was devoted to music, two interesting works being given in the Grand Hall of the Hotel. One is new—a Toy Symphony, in four parts, composed by Dr. Culwick, Dr. José, Dr. J. Smith, and Signor Esposito. The other is the reverse of new, being the Forty-voice Motet written by Thomas Tallis, who was born in 1520 and died in 1585. It is not known to have been performed more than five times in the present century previous to that evening. The score used on this occasion was prepared from the oldest MS. copy known—that in the library of Gresham

College. It was rendered by a choir numbering 200 voices, in which were many eminent musicians, conducted by Dr. Mann.

On Friday morning the annual general meeting of members was held. It was entirely devoted to business relating to the past and arrangements for the future. At the close, on the suggestion of Mr. J. A. Matthews, a collection was made on behalf of the Orphanage School. It resulted in the amount of £9 6s. 7d. being received in aid of the funds. A general council meeting was held in the afternoon. Very important matters were disposed of, of vital interest to the Society. A banquet closed the conference on Friday night, when about 500 were present.

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The Council of the Incorporated Society of Musicians has decided to offer for competition amongst the 2,000 members a prize of £25 for the best Sonata for pianoforte and violin or violoncello, and also a prize of £25 for the best trio or quartet for pianoforte and strings. The conditions will be shortly published.

Celebrated Musicians of the Past—No. 3. MOZART.

The composer of *Don Giovanni*, in Vienna, lived in the *Rauhlanstein Gasse*, in a house which has since become a tavern; by a singular coincidence, its sign is a badge of fiddles and other musical instruments. No one must be so deluded as to imagine that when Mozart arrived at his own house he knocked at a street door as ordinary mortals do; no, he walked under a gateway, and thence upstairs to his ordinary apartments. That Mozart gave his Sunday evening concerts, and enchanted people in a room on the first floor with a bay window to it, is a fact not to be despised, for if we fancy the human being, we must give him a local habitation, else he is a spirit, and not one of ourselves. We do not wish to know the performances of great men—we wish to know their little actions, how they walked, looked, and spoke, their crooked habits and peculiarities; and to know that Mozart had a restless and nervous fidgettiveness in his hands and feet, and seldom sat without some motion of them, makes him more present to us than the most laboured picture. And here lived Mozart—he who has thrown a fresh grace around the ideal of womanliness—who could paint the rose, and add perfume to the violet—and in love, while the subtle and metaphysical poets are trying to get at the heart of its emotions, gives us straight a language for sighs and tears, for tenderness and rapture. The difference between Mozart and other great composers is, that while the latter economize

their subjects, he could ever trust to the wealth of his feelings—he saved nothing on paper. He took rural excursions, not to look for thoughts, but to enjoy sensation, and began to write when the throng of ideas became insupportable for him. Music with him, as a certain poet said of verses, was a secretion. There is one melancholy of the style of Glück—and another style of melancholy of Mozart. That of the first seems like the despondency of a lover who parts from his mistress for ever—the other has more of the caressing pensiveness which one may imagine in a being, who enjoyed in a summer arbour, by moonlight, the song of nightingales, with his head resting in the lap of his mistress. What an enviable perfection must have been Constance Weber's, in filling such a mind as Mozart's with beautiful images, in suggesting such an air as "Porgi Amer," or in creating the bitter sweet regrets of "Dovo Sono." Almost the whole of the songs in Mozart's operas are a continuation of the same spirit which made him in infancy ask his friends, "Do you love me?" and they show that he who asked for affection could return it with interest. As the excess of the passion in a man of genius ever helps in the completion of the greatest designs, let it be to the praise of women, that besides that one element in which he reigned supreme, Mozart was of all musicians at once the best lover, and the most refined, various, and intellectual composer that the world has produced. A hitherto unknown notebook, in which Mozart jotted down melodies and motives as they occurred to him, has just been discovered. It bears on its fly-leaf a few words written by Mozart's father, according to which it came from London in 1764. It is a thin, oblong, octavo volume, the forty-two leaves of which Mozart, then a boy of eight, covered from beginning to end with the first drafts of compositions. This interesting little book belongs to a private gentleman, who recently allowed the President of the Berlin Mozart Society to examine it. It was found to be perfectly genuine, and to contain many interesting compositions, forming an important contribution to the history of the development of Mozart's genius.

—:o:—

THE GUILD OF ORGANISTS.—On Saturday last, the Hon. Sec., Mr. F. B. Townend, read a paper on "The History and Objects of the Guild at Brighton." The Right Rev. the Lord Bishop of Chichester was announced to take the chair, and several of the local clergy and organists were present.

Trinity College London.

For Musical Education and Examination. Ins. 1872.

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Warden—Professor E. H. TURPIN, MUS. D.

Director of Examinations—Prof. JAMES HIGGS, MUS.B.

Registrar—Professor GORDON SAUNDERS, MUS.D.

The TERM commenced on January 14th.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The Local Examinations in Musical Knowledge take place in the United Kingdom in June and December, and are open to persons of either sex, without restriction of age. The next Examination will be held on Saturday, June 18th, 1898, and the last day of entry will be May 18th.

The Examinations will be conducted in Three Divisions—Junior, Intermediate, and Senior. Each Division includes Pass Section and an Honours Section, and a separate Examination Paper is set for each Section.

The requirements in the various Sections will be:—

JUNIOR PASS—Notation; Intervals; Time; Musical Terms, Marks, &c.

JUNIOR HONOURS—Notation and Intervals; Time; Musical Terms, &c.; Simple Questions on Musical History.

INTERMEDIATE PASS—Notation, Terms, &c.; Transposition; First Principles of Harmony; Musical History.

INTERMEDIATE HONOURS—Transposition, Terms, &c.; further knowledge of Harmony; Figured Bass; Elementary Knowledge of Form.

SENIOR PASS—Figured Bass; Melody or Unsigned Bass; Miscellaneous Questions; Musical History.

SENIOR HONOURS—Working of Figured Basses, in Open Score; Harmonisation of given Melodies; Miscellaneous Harmony Questions; Simple Counterpoint.

EXAMINATION FEES: six shillings (Junior); seven shillings and sixpence (Intermediate); half-a-guinea (Senior).

THREE NATIONAL PRIZES, of the value of Five Pounds each, are awarded annually after the June Examination.

The Regulations for these Examinations may be had from the Local Secretaries.

By Order of the Board,

SHELLEY FISHER, *Secretary.*

Mandeville Place, Manchester Square, W.

The Monthly Journal

Of the Incorporated Society of Musicians of Great Britain & Ireland.

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Counterpoint Notes XIII.

By J. E. Green, M.A., Mus. Doc., etc., Vicar of Farmcot, Glos.

The articles which appeared under the above heading in the November and December issues of the "Minim" were descriptive rather than didactic, the writer wishing, rather, by an 'a posteriori' method, to trace the effects produced in modern music to their causes in the region of theory, than by the reverse system of reasoning, to enunciate mere rules of musical syntax, which would be uninteresting to all but the student. This article, in order to present the fourth series of counterpoint from the point of view of the ordinary teacher, will adopt the reverse, 'a priori' mode of procedure: *i.e.*, it will deal all with the subject on the foot of harmonic progression, the rules regulating the relationships to each other of the various members, or parts, of which entire score is composed.

Whether two notes are a concord, or a discord, depends upon whether they form a consonant, or dissonant interval. The ear rests with satisfaction upon hearing a concord, but a discord produces a sensation of unrest upon it, which requires the discord to be resolved, before the sense of rest can be obtained. Hence interest is introduced into music by the constant alternation between concord and discord. The dissonant intervals are the second, fourth, seventh and ninth; the reason of their being so belongs to the science of acoustics, rather than the art of music. In this catalogue of dissonant intervals the fourth bears an ambiguous relationship, to be explained hereafter. All the above-named intervals require preparation; unless they spring from a natural root, and are members of the same scientific series of harmonics, or overtones, which are present simultaneously with, and issue from, the mere sounding of the generating root. Discords, composed of dissonant notes, selected from among the overtones, or members of the harmonic series, are sometimes described as fundamental; and they are treated in most text books upon harmony as a separate department, if not a distinct genus and branch, of music. There seems to be no reason why this class of fundamental discords should be segregated as a modern expansion from the fourth species of counterpoint, and included in treatises upon harmony, as though there were a substantial distinction between the subjects of harmony and counterpoint. Beginners seem to think that hymn tunes belong to harmony, and fugues to counterpoint; they should, however, consult Tallis' Canon—Hymn No. 23, A. & M.—when they will be convinced that hymn tunes properly come within scope of counterpoint.

Now it must be clearly understood that the above-named dissonant intervals, whether they need preparation or not, require resolution. And they do so in whatever parts of this score they may be used, quite independently of their being heard alone, or being involved in a chord or harmony, together with other consonant intervals, which are free from preparation or resolution. The interval of the perfect fourth is only a discord when the lower note is the bass or lowest part. A fourth (the interval of a fourth) between upper parts (*i.e.* when neither of the parts constituting that interval is in the bass or the lowest part of the harmony) is a concord. The second inversion of the chord of the subdominant on the tonic degree of the scale, the second inversion of the chord of the dominant on the supertonic degree of the scale, and the second inversion of the chord tonic on the dominant degree of the scale, are of comparatively modern introduction into music. Strictly speaking, though they are not discords, they are hardly proper concords, because the bass part, though it may be approached, may not be quitted by disjunct motion. Having thus made it clear that the interval of the fourth may be used without preparation when it occurs as the second inversion of the tonic, subdominant, and dominant common chords, upon the dominant, tonic or supertonic degrees of the scale (to which may be added discord of the dominant eleventh), we may now, with impunity of being misunderstood, set forth the general principles upon which the fourth species is based.

There are only two suspended discords in counterpoint (i) the suspended ninth which is resolved upon the eighth (octave), except under certain conditions, where it may remain to be a suspended fourth over another root, or rise to the major third of the root; this latter exception is usually when the ninth is found in conjunction with the minor seventh. (ii) The second suspension is that of the fourth which is resolved upon the third, or may rise to the fifth, when the bass remains stationary; this resolution comes under the head of the chord of eleventh in books on harmony. Both these suspended discords are capable of inversion. The first inversion of the suspended ninth is the suspended seventh. The ninth is still resolved on the eighth, which then stands at the distance of a seventh from the bass or lowest note in the score. The second inversion of the suspended ninth is, in strict counterpoint, unavailable, because, when resolved upon the eighth, that eighth from the root would be the fourth from the inverted bass note, and thus a discord. The last inversion of the suspended ninth has the ninth below the root. This position of the chord is really the first inversion, with the ninth (resolved

upon the eighth, or the root of the chord) below the rest of the chord. The root is here omitted, because the ninth stands for it, and by being resolved, becomes it. (iii) The suspended fourth is treated in exactly the same way. Its first inversion has the appearance of a ninth resolved upon its octave, which octave is in reality the third from the root. Its second inversion has the appearance of the first inversion of the ninth, but when accompanied by the rest of its chord it will be found to create the chord of the 6.4, which is unavailable in strict counterpoint. The last inversion of the suspended fourth is similar to the last inversion of the suspended ninth, having the fourth below the inverted root and fifth of the chord.

The above is simply the briefest outline possible of the two suspended discords employed in music. It adumbrates the whole genus of prepared and fundamental discords, and shows the point of contact between harmony and counterpoint, and unites the abyss which is supposed to divide them. This line of thought will be developed in the article which follows the present one.

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Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

To the Editor of "The Minim."

Sir,—It will be remembered that in May last I ventured to make a public appeal for the restoration of the grave of Muzio Clementi, whose honoured remains lie buried in the cloisters of Westminster Abbey. I am now greatly rejoiced and gratified to be able to state that the tomb of this beloved musician has just been completely renovated, for not only is the old slab replaced by a new and larger one of a more lasting material, but the memorable inscription quoted in my former letter can now be read by everyone without the slightest difficulty, so plain and clear is the lettering. So the "Father of the Pianoforte," whose immortal works are being studied and enjoyed by thousands every hour of the day all the world over, has once more got a worthy resting place, and may it never again be allowed to fall into dilapidation.

Very faithfully yours,

ALGERNON ASHTON.

44, Hamilton Gardens,
St. John's Wood, N.W.,
Jan. 20th.

THE West London Conservatoire of Music, 75, THE GROVE, HAMMERSMITH, W.

Patrons—Sir LIONEL DARELL, Bart., C. J. MONK, M.P., F. H. COWEN, C. LEE WILLIAMS, HUGH BLAIR, and G. ROBERTSON SINCLAIR, Esqrs., Mrs. ELLICOTT, and Mrs. S. E. PHILLIPS.

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Directors of Studies—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

About Artists.

DEATH OF M. NICOLINI.—M. Ernest Nicolini, properly Nicolas, formerly and for a considerable number of years the leading "tenore robusto" of the European operatic stage, succumbed on January 18th, at Pau. He was the second son of a Breton aubergiste, or inn-keeper, resident at Dinard, and was born at Tours on February 23, 1834. After a successful career on the stage he married Madame Adelina Patti. The wedding was celebrated amid popular rejoicings on August 10, 1886, in the parish church of a Welsh village near her estate of Craig-y-Nos, in the acquisition of which it is stated that the diva had been mainly inspired by a desire to gratify M. Nicolini's predilections in the direction of field sports.

—:o:—

SIR ALEXANDER MACKENZIE.—Two presentations have just been made to Sir Alexander Mackenzie. In recognition of his beautiful music to "The Little Minister," Messrs. Harrison and Cyril Maude have forwarded to the composer a large and handsome silver cup; while Professor Stanford, in appreciation of the fine performance of his "Requiem" by pupils of the Royal Academy of Music, under the Principal's direction, has sent the MS. score of that work, elaborately bound up with that of "Phaudrig Crohoore."

—:o:—

Mr. Hugh Percy Allen, organist of St. Asaph, and formerly of Christ's College, Cambridge, has been appointed to Ely Cathedral, where Mr. T. T. Noble, lately translated to York Minster, has been filling the post for some years.

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Mr. Watkin Mills will remain in England for the whole of this season. He will not visit America this year owing to his numerous engagements.

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Siegfried Wagner is finishing a comic opera in two acts, which is to be produced at the Munich Opera House during the year.

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Lady Hallé will visit the United States and Canada this month. She will appear at 30 concerts there.

—:o:—

Miss Clara Butt gave her Second Concert in Berlin on January 13th with the assistance of the Philharmonic Orchestra.

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Herr Rheinhold Becker of Dresden has found a piece of music in Beethoven's writing, in the Library of the Society of Music-Lovers in Vienna, which proved to be a setting of Goethe's "Erlkönig," composed about 1810. The melody is extremely beautiful, and has just been published in Leipzig.

—:o:—

A committee has been formed in Vienna to erect a statue of Brahms. Not to be outdone, the admirers of the master in Hamburg his birthplace, have also decided to perpetuate his memory in the same manner.

—:o:—

Sir George Grove largely benefits by the will of his brother, who has died worth £150,000 personally. Sir George takes £3,000 plus the Buckinghamshire estates during his life, and one-seventh of the residue; while his children are also considerable residuary legatees.

—:o:—

Haydn was the personification of courtesy. He once said: "It does not pay to be impolite, even to a dog."

—:o:—

Mr. Henry Russell, the composer of "Cheer, Boys Cheer," "A Life on the Ocean Wave," "The Ivy Green," "The Old Arm-chair," and nearly 800 songs, some of which ranked at one time as national melodies, completed his 85th year last Christmas eve. A correspondent writes: "His many friends will be gratified to learn that the veteran is in the enjoyment of excellent health, passing his remaining years happily with his devoted wife in their pretty house in Howley-place, Maida-hill."

—:o:—

On the authority of Hanslick we learn that Mendelssohn interrupted some detractors of Donizetti with these words: "I only know, O learned and illustrious gentlemen, that if I had composed 'L'Elisire d'Amore' I should consider myself the happiest of men."

Sir Arthur Sullivan has almost completed his setting of Mr. Rudyard Kipling's "Recessional"; it is chiefly for chorus and orchestra. The date and place of its production have not yet been fixed.

—:o:—

Mr. A. J. Hipkins, the historian of the pianoforte, reports the discovery at Pistoria by Signor Ponicchi of a very old upright grand, labelled "Domenico del Mela da Gagliano, 1739." This, assuming the date to be correct, is six years older than a similar instrument by Friederici of Gera, exhibited at the Albert Hall in 1885. Moreover, its action is different to that of Cristofori, the presumed inventor of the pianoforte, early in the eighteenth century. The oldest British-made square piano is that made by Zumpe, dated 1766, formerly belonging to Sir George Smart.

—:o:—

Dr. Parry's "Magnificat," written for the last Hereford Festival, will be produced in London for the first time at the Queen's Hall on February 19th.

—:o:—

Mr. Joseph Bennett writes in the *Daily Telegraph*:

"After the success of the performance of Berlioz' 'Faust' at the Albert Hall recently no question can arise as to the course adopted by the authorities in appointing Professor Bridge as successor to Sir Joseph Barnby. The occasion was a test for which, no doubt, many cautious people had been waiting, while it is easy to suppose that the conductor made himself ready with all possible care. Some critics have pointed out that the *tempo* was, in certain cases, slower than usual. It corresponded, however, with that of Dr. Richter. In other respects no difference of opinion has arisen. Now, therefore, the Royal Choral Society can settle down to steady business, convinced that they have at their head our old friend, 'the right man in the right place.'"

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Comprehension and Interpretation of Music.

A superficial acquaintance with any musical journal of the present day will authenticate that various ideas have been brought forward for the amelioration of that part of musical study known as "*technique*." Some have endeavoured to reduce mental confusion to a minimum at the keyboard, by a synoptical arrangement of the much worn pentadactylous studies; others have put forth the investigation of certain scientific theories of gymnastics; the student therefore utilizing these modern facilities, finds his technical studies predominating vastly in both his comprehension and interpretation of music. Now fully granting that comprehension and interpretation are the higher developments of music, and that the performer cannot interpret if his technical powers are inefficient, yet I venture to say that were the comprehension and interpretation given consideration to a greater degree than at present, we should have less mechanical players, and more useful musicians. The young lady sits at the piano in the drawing-room, and you induce her to *play something*; the first thing you are made aware of is her knowledge of Chopin, Beethoven, or Mendelssohn, and in some cases, even Bach. (But not *Offenbach*.) Then comes the Nocturne or Sonata: but what would you like to suggest. The manipulation at the instrument is not bad, yet you feel dissatisfied, and shortly find yourself becoming so irascible that you wonder if ever Chopin or Beethoven were really true musicians, or did they ever exist at all. Neither is this musical jargon entirely the property of the fair sex in the drawing-room, for you will find it with many who are assuming the name "*Professors of Music*," albeit, rather than my words should be subversive to the young lady, as the cynosure of the drawing-room, or tend to vitiate the fame of these "*Professors of Music*," I will, instead of divulging their deficiencies, try to conciliate for the past candour, by offering a few initiatory remarks on the "comprehension and interpretation" of music.

It is a well-known fact that various executive musicians will play the same piece of music, and it will sound under the hands of each quite differently. All may notify in the same sense, the marks of expression, accent, and phrasing, yet it is in each case conveyed to the auditor in a different way. Take the so-called Moonlight Sonata. "How many different ways do we hear it in a year!" What then is wrong. Has music no fixed significance of its own, and is it merely the plaything of every executive musician! Not so. Every piece of music worth its name, has a fixed progression and completeness of emotion; and grasping this, we call comprehension and interpre-

tation. First granting the performer's technic is good, plus the exact knowledge of accent and phrasing, his main aim should be to grasp the ideas and sentiments of the composer when he wrote the piece. Read it mentally, and find out what he intended to show his auditor. Was it a sad picture of some stern reality of life; an encouragement to hope for the higher forms in man; or was it an attempt to show his extramundane visions. The player thus discovers in his music, not only the emotional scheme and conception of the composer, but also congenial elements which he appropriates after his own fashion, and therefore making him in sympathy with the composer. For example, it may not be uninteresting to know what were Handel's feelings as he penned the seemingly undying strains of "Hallelujah! for the Lord God Omnipotent reigneth." "Then," once remarked the great master, referring to this moment, "I did think I could see all Heaven before me, and the great God himself." We feel this thoroughly with Handel. It is not merely the grand chord formation, and originality of the Hallelujah Chorus, but it is what it conveys to the mind that will make it go ringing down the grooves of time till the music of earth merges into that of heaven.

Having so far seen what is meant by "comprehension" let us turn to "interpretation." The interpreter must not only be able to grasp or comprehend the composer's ideas but he must be able to convey them to his audience. To a certain extent, both composer and performer must be homogeneous. "Propinquity sir, propinquity," says the wise man, "this is what we require." Exactly so! He must, like the composer, be able to feel comparatively much more than the ordinary man. He could not convey the idea of a sad and pathetic sonata were he of an obdurate and apathetic nature, any more than a man with hypochondria could justly interpret a bright allegro movement. No, he must be a man who can sink to sadness and despair, and rise if necessary in a few moments after to joy and grandeur. This is known as *Emotion*, and the very act of feeling what we play will daily cultivate this; for in music and other arts, such demands are made upon the imagination, the emotions, in fact the whole spiritual susceptibility of man, that the most delicate fibres of the brain are taxed; the subtle inner workings of the thinking capacity are brought into active play, and the temperament becomes every hour more highly strung, more sensitive, and more keenly alive to every passing sensation.

I well remember the first time I heard a recital of Paderewski. It was not, at the time, the actual perfection of rendering the solos that I was enraptured with, but that I saw with the greatest perspicuity, the various composers expounding

their own compositions. The recitalist seemed to say "*this* is what Mendelssohn says to me." In this *Lieder* he (Mendelssohn) shows the conflict of Good and Evil; with another short exertion Evil is vanquished by Good, who is encouraged by the sweet melody flowing steadily amid the wailing lugubrious chords of Evil in his defeat. In a few moments Evil evanesces and Good remains accompanied by quiet major chords, indicating another victory; and again,—Chopin says *this*, Beethoven *this*, Schumann *this*, and so forth. There was that extraordinary alertness of sympathy and intelligence for the composers, each after his own fashion. Thus, passion was given full sway—but licence never broadened into libertinage. Sensuousness was allowed, but never sensuality. Intellectuality, but not pedantry. Sentiment, but not sentimentality.

You saw the master not as a splendid executive musician only, but as a man in proximity with the composers themselves who could show you, not only their ideas but their very individuality; a man, manifesting a predominate character, some salient principal quality; some important point of view; some essential condition of *being* in the object. Such is the true power of Interpretation.

The composer lives in a world apart, into which only those who have the golden key are admitted. That golden key is in the hands of the Interpreter, and the best technique in the world minus comprehension and interpretation makes a performer little better than a street piano. We cannot all be Mendelssohns, or Bachs, or Handels, but there is no reason why comprehension and interpretation should not be aimed at in some degree by all performers. In fact no executive musician attains plenipotence as such, without these requisites. Let the performer then aim at studying his solo or sonata psychically as well as technically, and he will give more pleasure to his audience; not only pleasure, but will "teach and show" that that music is not a mere pastime, but the Divine Art helping onward the nobler aspirations of man, with technic as its fundamental, but necessary base, accent and phrasing its mid-way stepping stone, and comprehension and interpretation the apex, whence we gaze back to see the Past for a moment, learning by it how to live the Present, that we may enjoy the Future.

FREDERICK CHARLES BAKER.

Mark Twain did the Jubilee Procession for the "New York Journal," the remuneration being £500. Dean Farrar helped to do it for the "New York World." Directly the Queen had left St. Paul's he went straight to the Athenaeum Club, and "knocked off" his column or so of copy in one of the quiet rooms there which the bishops love.

Academical.

The Royal Academy of Music opened on Thursday, January 20th with the usual considerable accession of new students.

—:o:— TRINITY COLLEGE, LONDON.

A hint from Professor E. H. Turpin, when distributing the diplomas and certificates gained at the Trinity College for Music last month, may be welcome to Students. It appears that, out of 204 who entered for the last half-yearly examination, only ninety-four were successful, and, in the opinion of the Warden, this was in many cases due to the fact that they presented themselves for examination too red-hot from their studies. He urged that there should be a "contemplative period" of at least a month between final preparations and the ordeal itself. After some further sound advice on the need for intelligent thought in musical education, the Professor presented the awards, the silver medal for singing falling to Miss S. Stokvis, the accompaniment prize to Miss E. M. Idle, and the Maybrick Prize for ballad singing to Miss Clara Doran.

—:o:— ROYAL COLLEGE OF ORGANISTS.

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The following is a list of the new Associateships:—
PASSED ASSOCIATESHIP, JANUARY, 1898.

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UNIVERSITY OF LONDON.

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Pass List—First Division. — Arthur Beeley (Private study), James Stuart Corley (Private study and Royal Academy of Music), Charles James Kennedy O. Scott (Private study), Ernest William Wallis (Private study and tuition).

Second Division. — Eleanor Copland Finlay (London Organ School), Harry Ernest Hunt (Private study).

B.Mus. Examination. — Examiners : C. H. Lloyd, Esq., Mus.Doc., M.A., and Sir Walter Parratt, Mus.Doc.

Pass List — First Division — George Daniel Rawle (Private tuition and study).

Second Division. — John Latham (Private tuition).



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LOCAL CENTRE EXAMINATIONS.

Last day for receiving applications, January 24th, 1898.

See Syllabus A.

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These Examinations, arranged in circuits, will be held during the
(a) March—April, (b) June—July, (c) October—November.

See Syllabus B.

The Board has decided to offer for Competition, Two Exhibitions every year, until further notice, one for the R.A.M., and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898.

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The  Notes.

SOMETHING QUITE NEW.—The Vicar of St. Lawrence's Church, Birmingham, very recently announced a "scrubbing service," and invited the congregation to assist in the work. Soap, water, and scrubbers are provided, but the elbow-grease must be furnished by the devout. The service is to last from three o'clock until half-past nine, by which time he hopes that the last polishing touches will have been given, and the interior of the church present a glossy and shining appearance. This is distinctly a novel idea, and will afford a sharp test of enthusiasm. But it remains to be seen whether church scrubbing will prove as potent an attraction as church decorating, and whether there will be any rivalry displayed for the honour of scouring the outside steps. In any case, the disproportion between the sexes usually found in church will probably be maintained, if not greatly emphasised, at this curious service.

—:o:—

AN AWKWARD POSITION.—A gentleman well known in musical circles was sued in the Marylebone County Court, before Judge Fitzroy-Cowper, by a purveyor of butter, eggs, and milk, for goods supplied, and it was urged by the plaintiff that the man ought to pay on the spot, because he was able to play the trombone. "Me play the trombone," cried the debtor, lifting up his hands in horror ; "why I know nothing about music, neither am I a musical instrument maker." The butter merchant replied that very likely the defendant did not know any thing about music, but he was nevertheless capable of making a noise on a trombone, which in itself was evidence of means, none but persons able to pay for heavy meals being in a position to extract any sounds from that unstable instrument. On the other hand the man whose character was aspersed declared that all the connection he had with music was his position as manager of a trombone company whose speciality was that it did not manufacture trombones. Beyond that his acquaintanceship with either harmony or musical instruments was represented by zero. Perhaps if he could have played on a trombone, or even a bassoon, he would have been able to pay his butter bill, but as it was he was not in a position to do so. The case was adjourned for further evidence.

—:o:—

The Royal Carl Rosa Company have received permission to introduce into the second scene of "The Martyr of Antioch" the chorus, "Wreaths for our Graves," which Sir Arthur Sullivan recently composed for performance at the Memorial

Service at Frogmore. It will be sung in the opera in place of the well-known "Brother, thou art gone before us." In order to enable Mr. Friend to arrange for some scenic effects in the Finale of the opera, Sir Arthur Sullivan has consented to compose some additional music.

—:o:—

THE CLAQUE AT PARIS GRAND OPERA.—The following is said to be an authentic copy of the list of cues given to the members of the claque at the Paris Grand Opera for their guidance during a performance of "Faust" :

First Act (end of monologue). — When *Faust* exclaims "God" for the third time, slight applause.

Second Act.—At the exit of *Faust* and *Mephistopheles*, slight applause.

Third Act.—After the cavatina, shouts of "Bravo."

Fourth Act.—After the duet of *Faust* and *Marguerite*, slight applause.

After each Act, loud cries, "Encore."

Marguerite :

Second Act.—After her grand air, shouts of "Bravo" continuous.

Third Act.—During her waltz song, after the trill, unstinted applause, long continued, loud.

Third Act.—After the "Romance aux étoiles," great applause.

Fourth Act.—After the scene at the church, ordinary applause.

After Third, Fourth, and Fifth Acts, loud calls, "Encore."

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Miss Ada Crossley, the popular contralto, will make her first appearance in Cheltenham on Tuesday, February 15th, when she will take part in Mendelssohn's "Athalie," with Madame Marie Duma and Miss Marie Roberts.

Odd Crotchetts.

"Then," said Mr. Watts, describing the church entertainment to his wife, who had been too ill to go, "the Jones girls got up and sang a solo—" "A solo?" asked Mr. Watts. "How could two persons sing a solo?" "Why," said Mr. Watts, who would not acknowledge his mistake, "why—er—they had only half a voice apiece."

—:o:—

H. Ling Roth, in his "Natives of Sarawak and British N. Borneo," speaks of a musician playing a wind instrument, not in the usual way, with his lips, but through his nose! . . . Finding that much of his wind escaped through the nostril, he tore out the lining of his pocket and blocked the offending outlet with a small plug of rag.

Johnny opened father's drum to see where the sound came from, then father drum-sticked Johnny, and then the sound came from Johnny.

—:o:—

A curate in Cornwall called on a parishioner for the promised loan of Beethoven's Sonatas. The maid-of-all-work went to her mistress, "Please, mum, Mr. T. has called for the bacon and sausages." My informant, a Cornish parson, vouches for the truth of the story, and adds another. A lady, describing their new organ, announced that it had "the *nux vomica* stop," meaning the "*vox humana*." Another old lady, in Shropshire, says her clergyman was "Angelic, and he so hates the High Church that he won't take in *The Clerical Times*."

—:o:—

Amateur Theatrical Heroine (indignantly): "You say you don't think the persons in the back of the audience can hear us speak our lines!"

Professional Coacher: "No; but don't let that worry you. They can hear the prompter; so they won't lose touch with the play."

—:o:—

A well-known professor is noted for his absent-mindedness. He and his friend, another old professor, used to take a daily together and discuss matters quite beyond the comprehension of ordinary mortals.

One day, when walking was very bad, Professor No. 1 was on his way to the corner at which he and his friend always met, when he encountered a young student whose face he recognised dimly, having seen it every day for some weeks in his morning class. He accordingly hailed his pupil, who was wading through the mud to get across the street.

"Have you seen my friend?" he asked.

"Yes, sir," replied the student, pausing respectfully in the midst of a mud-puddle to remove his cap; "he is at the corner waiting for you."

"Good," replied the professor, looking over his spectacles. "I thank you; you may be seated!"

—:o:—

"They tell me, Grimly, that your daughter sings with great expression."

"Greatest expression you ever saw. Her own mother can't recognise her face when she's singing at her best."

—:o:—

A musician wants to know how to strike a bee flat, and at the same time avoid being stung by its demisemiquaver.

Mr. Joseph Bennett on Beethoven.

Mr. Joseph Bennett gave a most interesting lecture in the Guildhall, Gloucester, on Wednesday evening, Jan. 19. The musical illustrations were rendered at intervals by Madame Medora Henson and Miss Fanny Davies, whom he described as "ever ready and constant friends," and stated that Miss Davies was one of the greatest exponents of Beethoven now living. Madame Henson was in beautiful voice, and sang "A song of penitence" illustrative of Beethoven's first period, followed by "Know'st thou the land," and "The Heart's Yearnings," two of a set of songs composed in 1810, three of which have words by Goethe. Miss Fanny Davies played in matchless style the sonata in D major (op. 10), sonata in C (Waldstein—(op. 53), and sonata in A flat (op. 110). Madame Henson (for whom Mr. A. H. Brewer played the accompaniments) had to bow her appreciation of the liberal applause bestowed upon her. Mr. Bennett prefaced his lecture with the statement that he should deal that evening with Beethoven, less as a musician than as a man, leaving it, possibly, for some future occasion to speak of him as an artist. In trying to give them a word picture of the man Beethoven, Mr. Bennett said he would bring him as near to them, as truthfully outlined, and as fairly coloured as the materials accumulated by those who knew him would allow. Time had already begun to weave a veil of legends around him, but the facts of his character and career stood out clear and true. He himself had known four witnesses of his life and career—Ferdinand Hiller, Julius Benedict, his pupil the late Mr. Neate, and the pianist composer, Moscheles—all of whom had since passed away to rejoin their illustrious brother in art. Beethoven was of Flemish descent on his father's side, and his mother was said by some to be a cook. It was a curious fact that the mother of Schubert was also a cook. Skipping over details of his early life, at the age of 17 he is found at Vienna and startles Mozart by the brilliancy of his performances. Beethoven was described as uncouth and uncultured and not an apt pupil as regards social amenities. At the age of 22, he having spent some time at his home, he settled down in the Austrian capital for life and commenced study under Haydn. At this point the lecturer left Beethoven to pursue his artistic career to discuss him as a man. He painted him as he walked the streets, decidedly "seedy" in appearance and abstracted in manner, but whose face was lit up as by a heavenly radiance at the voice of a friend. His laugh was hearty, but when the friend passed on, Beethoven dropped into his abstracted bent position which was unchanged save when a new idea occurred to him. Then his whole aspect underwent a sudden and striking change. There was an air of inspiration and dignity, and while his eyes

flashed brightly he jotted down the thought in a pocket-book of coarse music paper, and once more relapsed into his wonted attitude. Beethoven was careless of dress, but notwithstanding this he was a great favourite with the ladies. He forgot most things outside his art, and his absentmindedness sometimes led him to considerable expense. Always sensitive and irritable, Beethoven became absolutely bearish, as his deafness and morbid sense of it increased, and his passionate fits and strange caprices made him terrible as a guest. But the true and better nature asserted itself after every outbreak, and he was so good that the good-natured Viennese, even those of Imperial rank, freely forgave his petulance and rudeness. Beethoven never had a home in the proper sense of the term. He did not stay long enough in one place to make a home out of lodgings. He was a lodger all his life, and a very troublesome and untidy one. A more awkward man never lived. His pupil, Reis, told them that he seldom laid hands on anything without breaking it. Quotations from his diary showed the continual change going on among his servants, most of whom ran away, or were impudently dismissed. And yet this poor man, this restless moody suspicious creature, this thrower of eggs and books and chairs at women's heads, this passionate, wayward mortal was the mighty Beethoven, the greatest of all poets in sound, the gifted immortal who brought down to us the very music of the gods. Beethoven, strictly speaking, belonged to no church, subscribed to no creed, and made no profession. Yet he was a religious man—in the uprightness and purity of his life, in his hatred of wrong, and in the high tone of his moral nature. A more tender-loving nature never existed, rough as was his exterior, but after all the inner nature of Beethoven was best shown in his music. In art he lived another and greater life than men saw. After four months' illness he died. His best friend then was Death, for nearly all others had forsaken him, and it was perhaps the bitter thought of this which led him to exclaim, as the faithful Bruning and Schindler sat by his bedside, "Applaud, friends, the comedy is finished." They buried him with great pomp, and his tomb had been ever since a place of pilgrimage, a place where men thanked God for a great and precious gift, where they did not think of death but of immortality, where even in far remote generations men would still gather, awed by the mystery of that unhappy life as interwoven with the glory of an inheritance that no man taketh away.

The Mayor proposed a vote of thanks to Mr. Bennett for his interesting lecture, and Mr. Bennett, in acknowledging the compliment, thanked the audience for their interested attention, and warmly thanked the talented artistes who had assisted him, and the Mayor for presiding.

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The Students' Concert at the Royal College of Music on January 20th, was remarkable for a performance of Schubert's delightful Quartet in A minor, Op. 29, and for Miss E. Wilson's performance of Brahms' "Variations on a Theme of Paganini," for pianoforte solo. There was also much merit in the rendering by Miss Ada Thomas, Mr. William Read, and Mr. Robert Grimson of Beethoven's exacting Pianoforte Trio in B flat, Op. 97. The vocalists were Miss Alice Hadder and Mr. Gwilym Evans, the former showing decided dramatic perception, and the latter using a light tenor voice with much taste.

—:o:—

On Tuesday, January 18th, the Denmark Hill Musical Society, assisted by the choir of the church, numbering about 150 voices, gave Mrs. Robinson's "Oratorielle," "God is Love," in St. Matthew's Church, Denmark Hill, with marked success. The choruses were excellently sung, and the solos were well given by Masters McLean and Pavitt, Messrs. Bainbridge, Hardwicke, Malcolm, Macfarlane, and George Harrison. Dr. J. Warriner, organist of the church and conductor of the Society, accompanied the singers, and Mr. W. A. J. Ponton (pupil of the conductor) afterwards gave an organ recital.

—:o:—

Dr. E. J. Hopkins has retired from the Temple Church. The veteran organist has spent fifty-four years at the Temple Church. His name is known all over the world as one of the best church composers, and his skill as an organist and choir trainer is acknowledged to be equally famous. May his retirement lead to prolonged life and happiness, richly deserved and universally prayed for.

—:o:—

GLoucester.—On Dec. 30, Mr. W. H. Morgan gave a concert in the Shirehall, of a miscellaneous character. He had the assistance of his relations, who are well known in the musical world as artists of reputation. They were Miss Mary Morgan, Miss Gwynneth Morgan, Miss Mildred Morgan, and Mr. Ivor Morgan, Mr. Maxwell, Miss Ould (violincello), Miss Barnard (piano), and Mr. Robert Brandon also contributed to a very enjoyable programme.

CATHEDRAL RECITAL.—The recital on Jan. 20 attracted a large congregation as usual. The soloists were Miss Jessie King (contralto), and Miss Gwynneth Morgan (soprano). Miss Jessie King sang with charming effect, and Miss G. Morgan was successful in her solos. Mr. A. H. Brewer conducted as usual a well-balanced choir.

THE CATHEDRAL ORGAN.—The Dean and organist of Gloucester Cathedral have issued an appeal for contributions towards the £650 necessary to add the stops proposed in Mr. Willis's specification when the organ was rebuilt nine years ago. The proposed stops are—Solo organ complete, to include tuba, clarinet, orchestral oboe, and harmonic flute; swell organ—contra fagotto, 16ft.; choir organ—clarinet; pedal organ—ophicleide and octave.

CHELTENHAM.—Miss E. Home's first annual concert will take place this evening, February 1st, in the Corn Exchange. During the past month the Opera House has had a great success. The popular comic opera "La Poupee" attracted crowded houses for a week. The artists were excellent, and the orchestra good throughout. The company is under the direction of Mr. E. Lockwood, and is, in every respect, worthy of the success achieved. Another successful musical comedy, "A trip to Chinatown," attracted good houses last week, and gave unmistakeable pleasure.

The Musical Festival Society will give the second subscription concert of the season on Tuesday evening, the 15th inst. A large audience is insured. The artists are Madame Marie Duma, Miss Marie Roberts, and Miss Ada Crossley. Mr. Charles Fry will recite the verses in Mendelssohn's "Athalie," and Sir Frederick Bridge will conduct his new choral ballad, "The Flag of England." Mr. J. A. Matthews will conduct the other portion of the programme.

TORQUAY.—A new and original opera in one act, entitled "Lorraine," was produced with much success for the first time at the Royal Theatre, Torquay, on Monday, January 10th. The libretto (suggested by Chas. Kingsley's poem), by W. E. Grogan, contains some sparkling and well-written verses; the music, by Signor Giovanni Clerici, is bright and melodious, and very ably orchestrated for a complete orchestra. The principal characters were *Lorraine* (Madame Fannie Clerici) *Edgar* (Dr. Ross Macdonald), *Bernard* (Mr. Norman Kendall), *John* (Mr. Alfred Mills). Mr. H. Crocker was leader of the band, and Mr. G. H. Stone, Mus.B., Oxon., solo oboe. The opera was well mounted, and heartily appreciated by a large and fashionable audience.

ASHBURTON.—The Choral and Orchestral Society gave a successful concert on January 18th, when Cowen's "Rose Maiden" and a miscellaneous selection formed the programme. Miss Florence Ellery, Miss L. Hoskins, Mr. Albert Collings and Mr. Norman Kendall were the soloists. A band, supplemented by members of the Royal Marine Band, played with good effect. Mr. Read was the leader, and Mr. Harold O. Jones conducted with judgment.

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